

At long last, it's finally here!  
The third edition of the **Haunted House Handbook**



In this edition, add all new props and special effects to your house haunting kit...

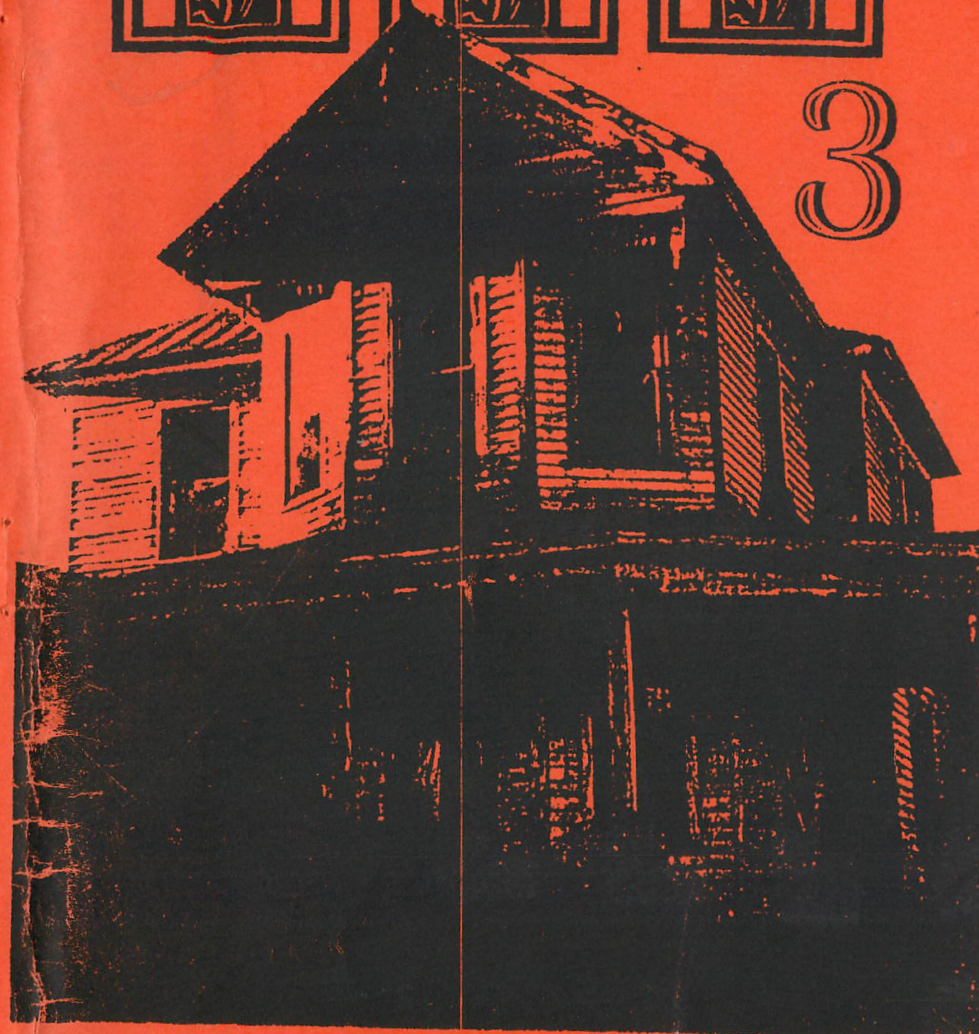
Create glowing, floating phantasms with your own **Specter Projector**.

Do everything you can to stave off hungry ghouls, but there's no hope of survival in **Night of the Zombies!**

Use fiberglass to construct crucified or hanging cadavers which are perfect for outdoor displays!

Lizzy is back and she has a score to settle in **Evening at the Cleavers!**

*...and more!!!*



THE THIRD EDITION OF  
**THE HAUNTED HOUSE HANDBOOK**

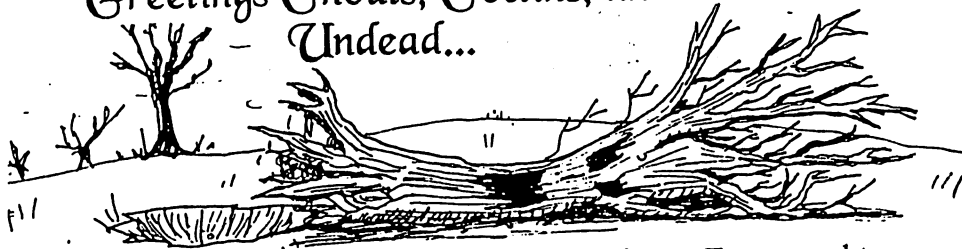
by Shawne Baines



# HHH 3

by Shawne Baines

## Greetings Ghouls, Goblins, and the Undead...



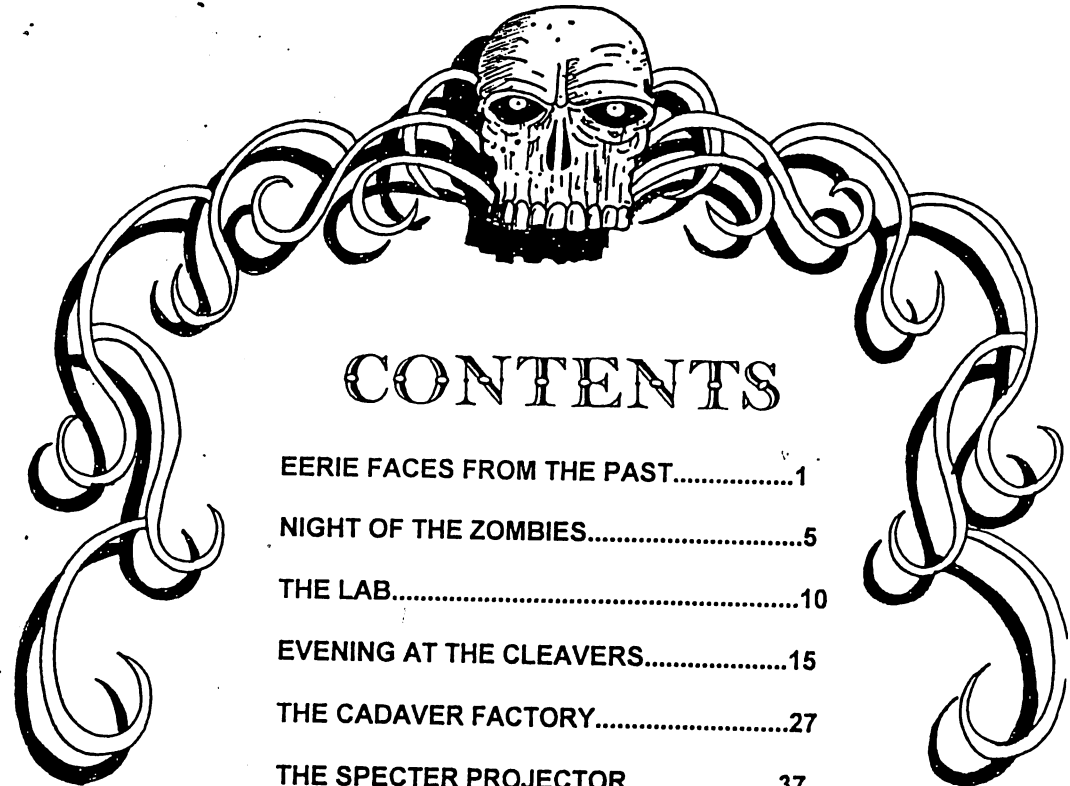
Whew! It is finally finished. Hurricane Fran caught us with our pants down at a crucial stage of publication, but we have survived and flourished!

I have done a lot of experimentation with new materials and approaches over the last year or so and the book which you hold is the culmination of this work. You are probably like me - always searching for new things with which you can terrify the visitors to your haunted house. Well, in the following sections are all-new approaches to house haunting, some are really simple and some are slightly more involved. But each is worth the effort if your desire is to expand the contents of your haunting kit.

To control the fear of others is a rare talent, and it gives one a sense of great power. Contained in the following pages are many tools and tricks which will help you to develop more of that power. As I have said before, people need a good scare from time to time. Let everyone know that you are just the one to give it to them!

Well, enough of all that gab. Let's get *started*...

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# EERIE FACES



## FROM THE PAST



The place at which your visitors enter your maze of nightmares will most likely have one unavoidable problem. No matter how hard you try, some of the light from the outside world of the living will enter along with them. It can present an intimidating dilemma. But fear not! (fearing is the job of your guests, anyway) You can use this dreaded illumination to help to set the mood of your labyrinth of shadows. Consider this area an entryway into the unknown.

In almost all of the gothic haunted house movies we have seen, the dreaded dwelling has one decoration that always seems to be present. I am talking about eerie portraits that line the walls. Though only likenesses of the

long departed residents from the past, the painted eyes seem to glare back at visitors with an evil stare. It is as though the pagans in the deepest jungles of the world were right: the very souls of these deceased and rotting individuals are trapped within the confines of the picture frames.

If you were to tell me that at no time in your life - especially your childhood - did you ever encounter a photograph or painting of some late distant relative of yours that gave you the willies, I would have no choice but to call you a liar. It is something that everyone has felt at one time or another. So, why not use this observation to your advantage? Use the short hallway or opening that lies between the entry of your horror show and the darkness that lies beyond as a gallery of portraits...*creepy portraits*.

Don't get worked up into a frenzy. You do not have to be Leonardo da Vinci to create convincing and chilling portraits to unnerve your guests. There is -as always- an easier way.

Let's make some portraits to deck the halls of our haunted mansion!

There is an endless source of material in just about everyone's attic. I'm talking family pictures. Look through the boxes or scrapbooks of pictures and find photos of long departed distant relatives or family friends that you never knew. Black and white pictures are fine, but if possible use color photos.

Another source of old portraits is your local library. Browse the section that contains books on history or even history textbooks. Once that you have found some pictures

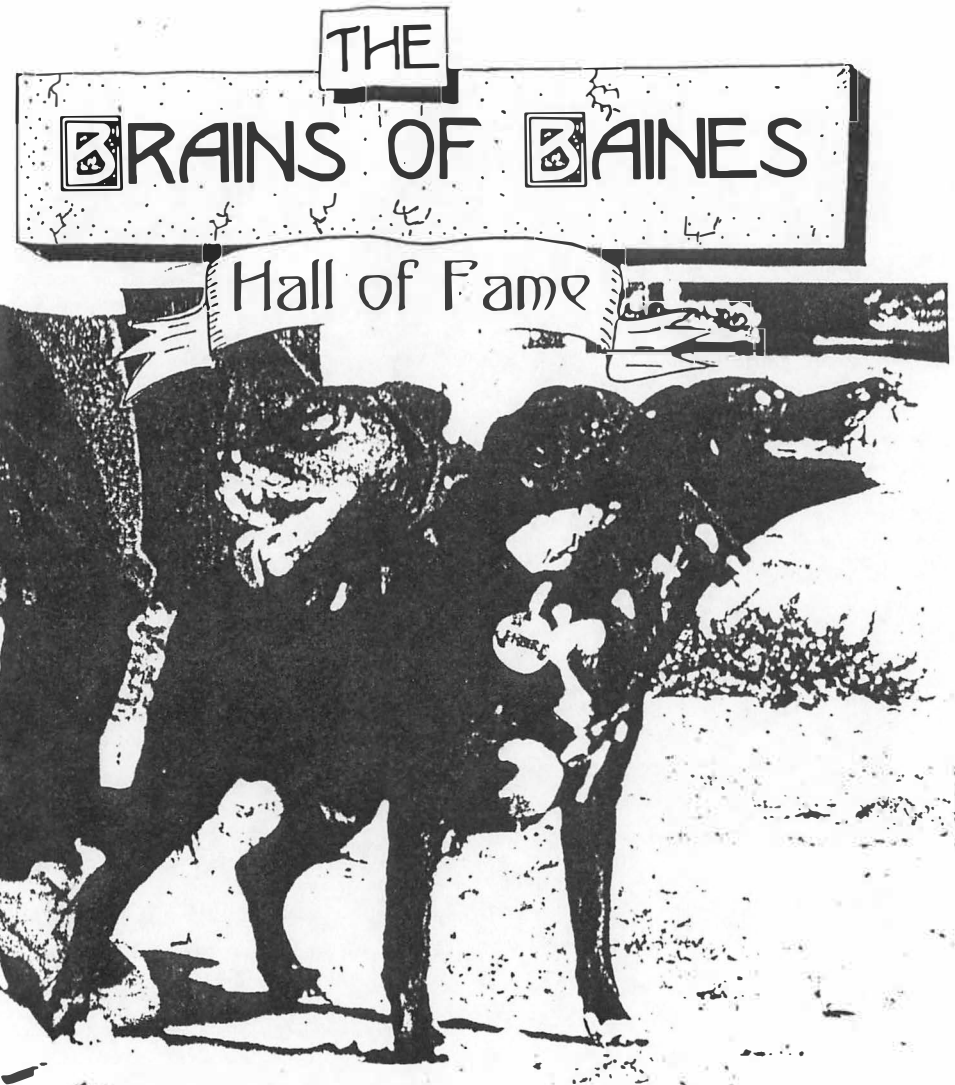


that show some promise, it's time to take a trip to your friendly neighborhood print shop.

Thanks to a lot of astounding technological advancements over the last few years, it is now quite economical to make color copies. At the time of this writing, I could make a full color copy for as little as one dollar! With the assistance of one of the service desk employees at the print shop, you want to enlarge these photos to wall portrait size. Eleven by seventeen inches will do nicely. You will notice that the enlargement process will make subtle flaws in the original photographs much more noticeable, but don't sweat it. These flaws will merely give the enlarged copies a more antiquated and delapidated look.

Now it's back to your workshop. Cut a piece of cardboard or posterboard the size of the enlarged photograph and paste the picture upon it to give it some rigidity. Now let's do some touch-up work. I like to use water colors because they are fairly transparent. Water down some of the paint and darken the background of the picture. I do this because in most old photographs the background of choice was a light colored one that doesn't look gothic at all. It does not matter if the new background of the portrait looks smudgy. It will give the portrait a painted look.

Now get out your acrylic paints. It's time for the fun part. Using a pasty yellow, bloody red, or ghostly white color, paint completely over the eyes of the subject in the picture. This really gives the person that eerie, otherworldly look.



The above photograph was sent to me from Michele Soliz from Tujunga, California. Using a dog harness, balloons (for the heads), light weight clay (for the teeth), paint, and papier mâché, she turned her dog into CERBERUS, the three-headed dog that guards the *Gates of Hell*.

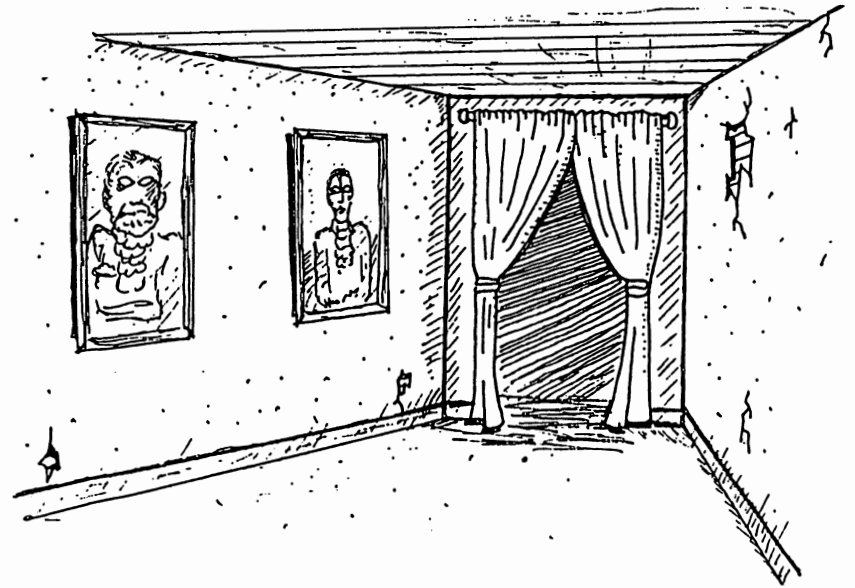
We salute her creativity and ingenuity. I hope that this picture inspires all of you as much as it did me.

Thanks for the great photo, Michele !

For frames for your pictures, you do not have to get too very fancy. I use pine furring strips or molding. Cut the pieces to fit the outer edges of the picture and spray paint them jet black or gold. Once the paint dries, attach them to the edges of the picture.

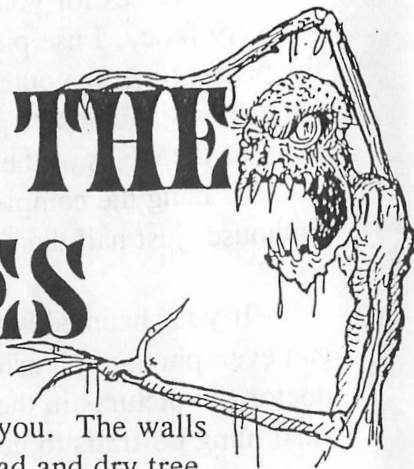
To hang the completed portraits to the wall in your funhouse, just nail them up. Did I *really* have to tell you *that*?

If your haunted house has a particular theme, you can even photograph actors who are working for you and doctor the pictures in the same way. If so, you can use the final hung portraits to help tell the background story of your haunted mansion to your shivering guests...





# NIGHT OF THE ZOMBIES



A shadowy hall stretches before you. The walls appear unpainted and delapidated. Dead and dry tree branches extend through boarded-up doors and windows. You hesitate, then slowly, quietly tiptoe forward. As you pass the first boarded opening, you glimpse a moving shadow outside the window. Then you hear an eerie, gurgled growl.

You speed up, traversing the narrow corridor, when suddenly cold and rotten hands extend from the second opening. The boards are the only thing holding the horrible thing at bay. The unseen ghoul growls again in frustration as you barely escape his grasp. Headed forward, you have but one more opening to pass before you reach the end of the hallway and safety.

The third opening is a crudely boarded door. You

## One last *thing*...

Well, I suppose all creepy things must come to an end. But that's a lot of great stuff. Any more and I would have had to change the format of the handbook yet again.

I must apologize for my inability this season to respond to all of the letters that I recieved. It has been really hectic around here. But, as always, I welcome your input and comments. After HHH2, I was not really sure if HHH3 was a realistic dream. But the inspiration given to me by a number of you made it almost a *necessity*.

As always, I appreciate your support. Hopefully, we'll be meeting again soon. I have quite a few more gizmoes up my sleeve. I'm sure a few of them will never materialize, but a lot of them *will*. If things work out, you should be thoroughly *stunned* with HHH4. And-by the way-I will plan a more safe release date than I did this time. That way, even Mother Nature won't slow us down.

Happy Haunting.

*Shawne Baines*

Shawne Baines

Brains of Baines Productions



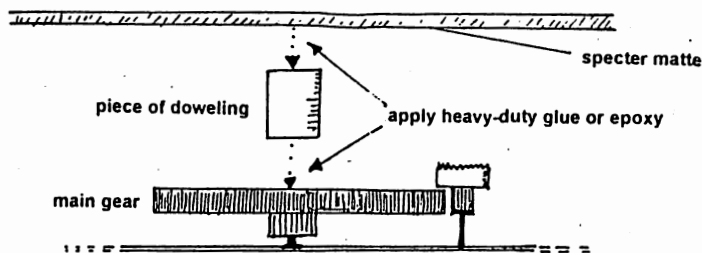


Figure 10.

I know it may look complicated, but it really isn't. If you can get your hands on the little Radio Shack robot that I did, you can probably build this thing in just a couple of hours. For the real test, turn on the switch for the motor, then turn on the light to the flashlight battery. In the dark this creates a really stunning display...

scamper by, and believe that you have eluded your shadowy pursuer. Then, behind you, the nailed-up boards crack forward and the thing is unleashed into the hallway, its grasping, rotten hands extended toward your back.

Your heart is now beating in your throat. You feel flushed. There is only one thing that you know to do and it comes over you like some bizarre primal force. ***You run.***

This little corridor is easy to put together. Look at the layout in Figure 1.

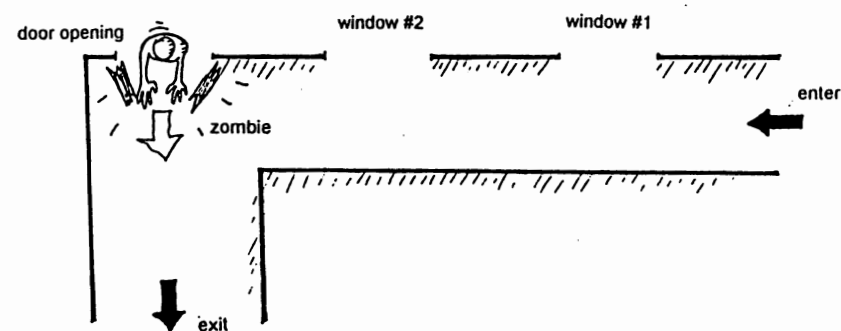


Figure 1.

As you see, all you really need is three openings. If you are haunting an old house and you have a hallway with three doors, you're set!

Otherwise, you're going to have to create a narrow hallway of your own. I showed you how to build the wall partition frame twice already - in each of the previous

handbooks. So we will forego that detail this time. Just cover the wall frames with masonite or particle board and cut out two window-sized openings and one door (See Figure 2.)

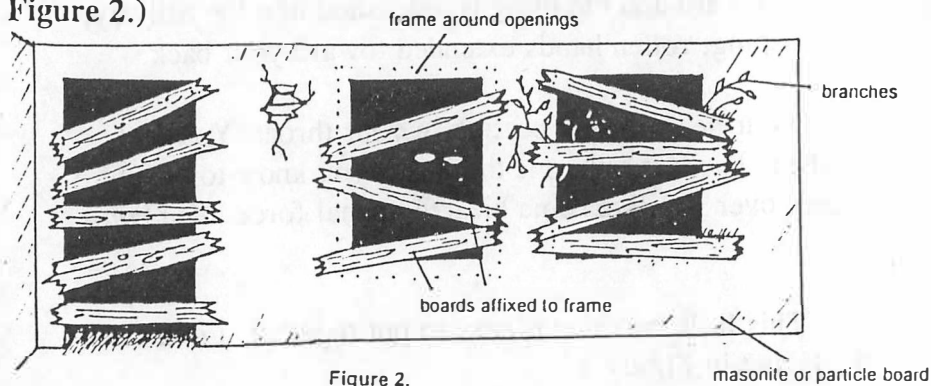


Figure 2.

To create zombie restraint, nail jagged boards to supporting frame members around the openings. That's simple enough, isn't it? Do this only for the first two openings. For the third, you need a set of breakaway boards through which the zombie can trod.

To do this, cut scraps of a light-weight board to resemble the wood scraps you attached over the other two openings. It would be economical to use some of the pieces of masonite that you cut free to create the openings. Paint them to look like the boards which are already secured to the frame.

Instead of securing your lightweight, "phoney" board scraps to the frame with nails as you did the real boards, I suggest using Velcro closures. (Figure 3) These can be purchased at your local hobby shop, hardware store, or

Now all that remains is the creation of the specter matte. Using your drawing compass, draw a circle in cardboard which is larger than the opening in the lid of the box. Be sure that the pointed end of the compass punctures the center of your cardboard circle. This will help you to balance the matte when it is installed.

Using a razor knife, carefully cut out the shapes of ghosts and goblins around the perimeter of the circle as shown.

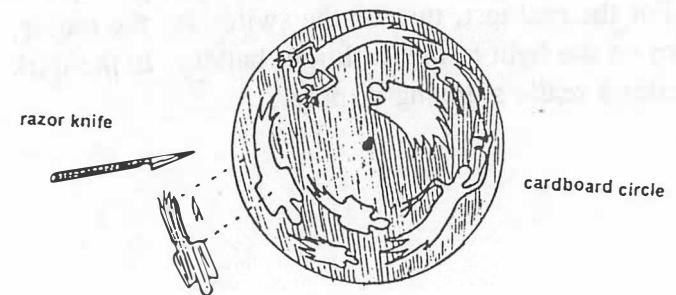
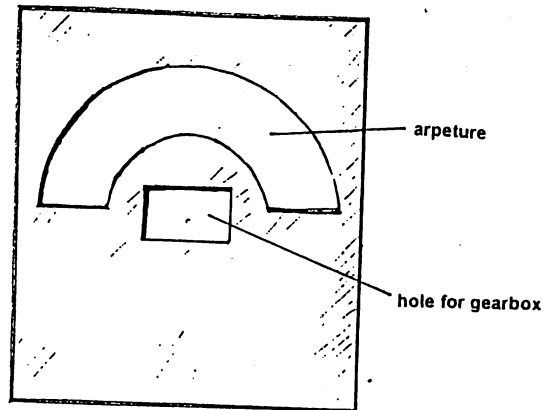


Figure 9.

To attach the matte to the projector assembly, cut a small scrap of wood or doweling to use as a spacer and glue it to the center of the large gear. Center the specter matte on the spacer and glue it, too.

point of a drawing compass and scribe a circle as shown, then a *second* to create the outer edge of the opening.

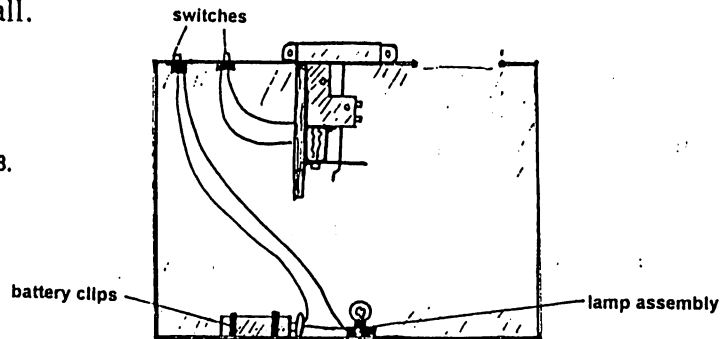
Figure 7.



Using a keyhole saw or a sabre saw, cut out the opening. Now trace an opening below the circle through which the top of the drive unit can be inserted.

Insert the unit. To install the lamp assembly as you put together at the beginning of the section, use small wood screws. Cut holes in the side of the box for the light switch and install the switch. Now, again using wood screws, to attach the entire lid of the box, drive unit and all.

Figure 8.



even sewing supply center. Each half of each closure is backed with a self-adhesive sticker which dries after put in place. Perfect. Just be sure to make sure that you put enough of the closures on each board to hold it in place.

Believe it or not, the velcro actually makes a pretty annoying and attention-getting sound when it is all ripped apart in unison. That will really get the attention of your visitors as they turn their back on the third opening.

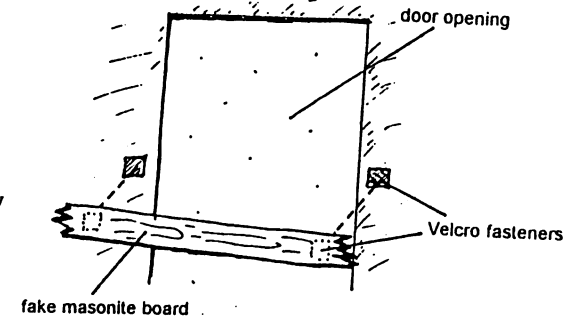


Figure 3.

All your zombie set now needs is a few protruding dead branches. They are available at your local woods or backyard.(ha) Secure these more heavily at the first window, lightly at the second. The zombie portal should have none. You don't want an injured actor.

Make up your actor appropriately, or let him wear a full-head mask. Throw some tattered burial clothing on him and he's ready to *party*.

The best lighting for this corridor is a single blacklight which is placed behind the fake wall partitions. This will help to create the shadows needed for the desired suspense. Pipe in the sounds of crickets.



Be sure to rehearse this little bit a few times before the big night. If timed correctly, it can be a real shocker. If you use this for the last chamber in your labyrinth, follow it up with a dark, zig-zagging set of wall partitions and a strobe light or two (Figure 4).

Oh, and be sure to let your screaming, running guests emerge in full sight of the people who are waiting outside!

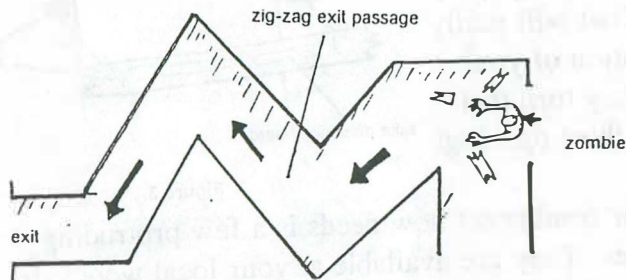


Figure 4.

Find some scrap plywood or particleboard and cut out panels for a box as shown in Figure 5. Cut out two of each of the panels. That's two for the *top* and *bottom*, two for the *sides*, and two for the *ends*.

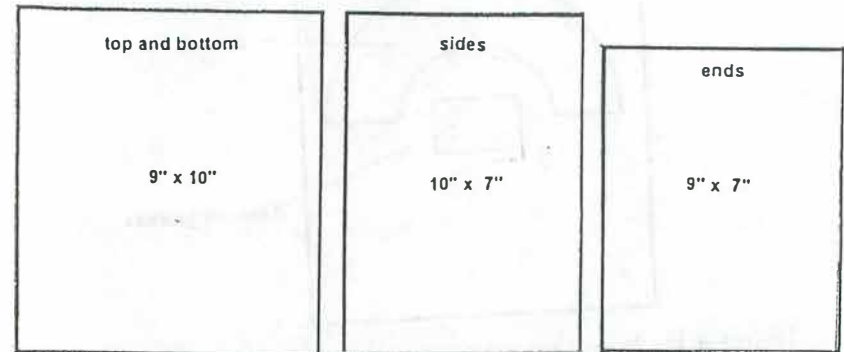
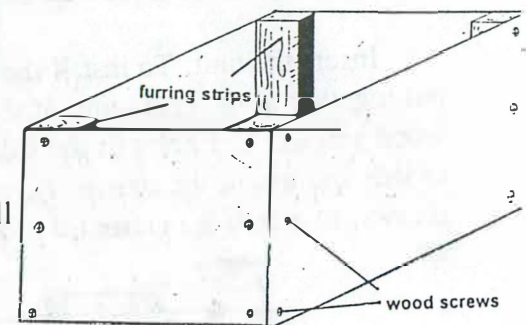


Figure 5.

To assemble the box, use narrow (1 inch by 2 inch) pieces of wood for the corners and attach the sides, ends, and bottom with wood screws.

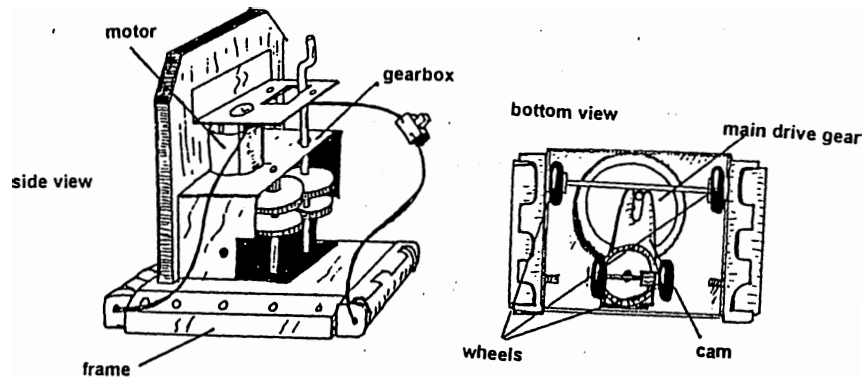
(Figure 6) Do not yet attach the lid. It will have to have openings for the motor, as well as an arpeture through which the light can shine.

Figure 6.  
The Assembled Box (minus the lid)



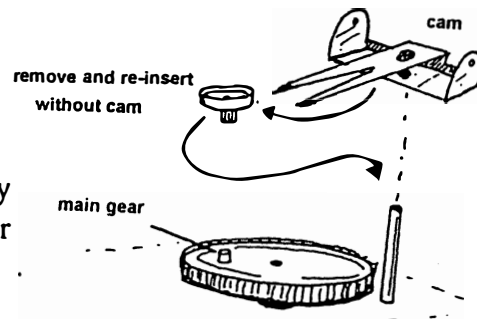
To create the opening for the light, the arpeture as I call it, you must draw a semicircular pattern on the surface of the lid as a guide for cutting. You want the drive unit to be pretty much centered on the box lid, so at an approximate point at the very center of the lid place the

Figure 4.



As shown, this gear turns slowly and transfers movement to the wheels on the bottom of the robot. The next step is to remove those wheels and get them out of the way. You won't need them. You merely want clear access to the larger gear.

Next, remove the smaller gear and cam. After the cam is out of the way, re-install the small gear. It is necessary in order to hold the larger gear (our drive gear) in place. It also is what makes the larger gear turn.



Okay. That may have sounded complicated, but if you take a look at one of these little toys, its modification will come naturally. Set the newly "created" drive unit aside. It is time to build a case for the entire unit.



What haunted house tour would be complete without a mysterious laboratory. Bubbling beakers, strange hoses and wires, jars with unidentifiable tissue samples, and - of course- a *reanimated cadaver!*

This room makes for an excellent final room in your mansion. Besides a screaming cadaver which comes back to life and lunges at your guests, you can also enlist the aid of another of your actors to intensify the effect. But before we get to that, let's decorate...

The set does not need to be too very elaborate. Here is what you need:

<i>Bookshelf</i>	<i>Table</i>
<i>Assorted Jars</i>	<i>Food coloring</i>
<i>Corpse Makeup</i>	<i>Black Electrical Tape</i>
<i>Bed Sheet</i>	<i>Aquarium Pump</i>
<i>Christmas lights</i>	<i>Spray Paint (assorted colors)</i>

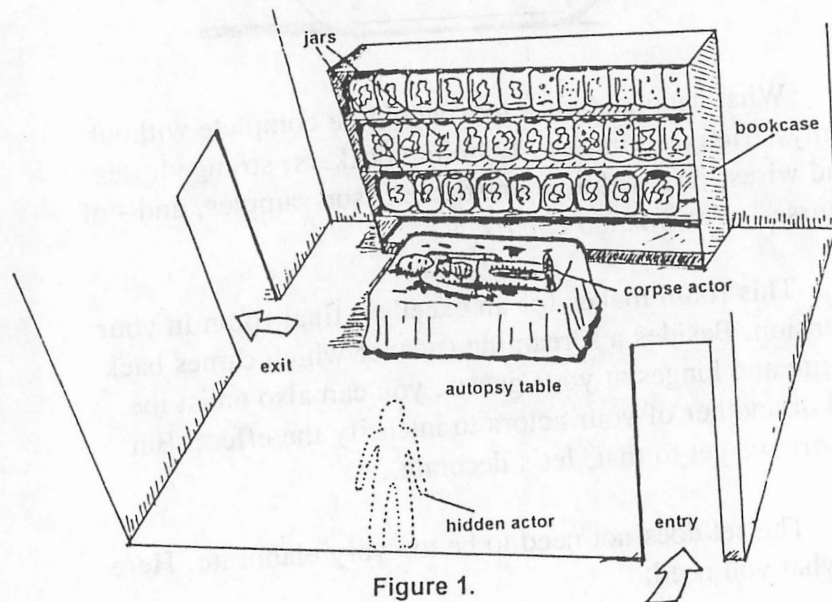


Figure 1.

First of all, let's concentrate on the shelves. The best approach here is to find a bookcase at your local thrift

Radio Shack stocks a small, toy robot kit for kids. It costs around ten dollars and comes with a small dc motor which is operated by two AA batteries and contains its own gearbox unit. (Figure 3) The gearbox slows the output of the small motor to a speed which is between two and ten rpm.



Figure 3.

Perfect. Of course, if you can find any other toy or the like which has a slow-turning motor, you can use it instead. But I was satisfied with the performance of the little toy robot from Radio Shack. (It's catalog number is 28-001) If you do use another motor or gearbox unit, just modify the following directions to fit.

For my specter projector, I first had to modify the small "robot" that I had purchased. I discarded the directions which were supplied with the toy, as well as all of the extra pieces that were to be "assembled." the part that I needed was the main drive unit of the toy, the *torso* of the robot, if you will. Figure 4 shows the toy. Note that the gear that is to turn the circular cutout matte is the slow-moving gear on the bottom of the assembly.

supplier, the slowest motor that I could find turned at a whopping 1100 rpm (rotations per minute). Naturally this was much too fast.

This left me with two alternatives. First of all I could design an electronic circuit which powered one of these motors with varying amounts of pulses. While this is a relatively simple circuit, I did not want to overwhelm my readers with a lot of theoretical jargon. If you are curious and are well-breasted at the operation of 555 circuit timers, there are many published circuits which accomplish this feat.

My second alternative was to find a small dc motor which had a gearbox assembly attached. I thought this would be easy, but I soon found that the only readily available assemblies of this sort were contained in small children's toys.

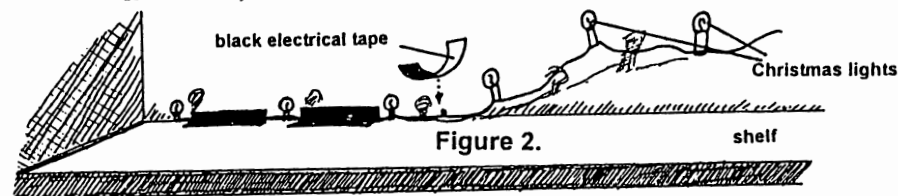


I don't know about you, but I love taking things apart. Sometimes even with a hammer. But it seems that most of the time when I do so, I end up with missing and broken pieces. And for at least a year or two afterwards, I am haunted by vile clicking and clacking sounds everytime I run the vacuum cleaner.

Finally, near wit's end, I found my solution.

store. If none are available, you'll have to build one of your own. I won't go through that here. Let's face it. Everyone knows what a set of shelves looks like.

For the jars, I suggest using the largest that are available. The bigger they are, the more stuff you can put into them. Before the jars are placed on the shelf, however, create some back-lighting for them. (Figure 2)



On each individual shelf which is to contain jars, install a strand of Christmas lights on the bottom corner behind where the jars will sit. Put a strand of black electrical tape between each bulb as shown to hold the wire in place. This will create an eerie glow which seems to come from the jars.

For the liquid in the jars, fill each one with water and color accordingly with food coloring. Place the jars on the shelves and plug in the lights. Pretty impressive, huh?

But there still seems to be something missing. Ah, yes. *Guts*.

I recieved a letter from Joel Navoyosky from Salem, Ohio, who suggested using foam insulaltion in a can for



creating great-looking human organs. He was right, and my hat is off to him. The name brand of this substance is **Great Stuff**, and I know you've seen it in hardware stores. Well, it is great stuff.

Dispense the frothy foam generously from the can onto wax paper so that it forms intestine-shaped curly tubes. (Figure 3) It takes overnight for it to cure into a hard styro-foam-like material. Paint the artificial organs red, pink, and gray. Wow. *Instant guts*.

After your guts are dry (the fake ones, that is - heh, heh), suspend them in the colored water in the backlit jars.

One last step you can take is to make a few of your jars bubble and churn. This is, of course, optional. But if your fish are dead and you have no use for that pump that goes into your aquarium, rig the device and put the hose into one of the jars. (Figure 4)

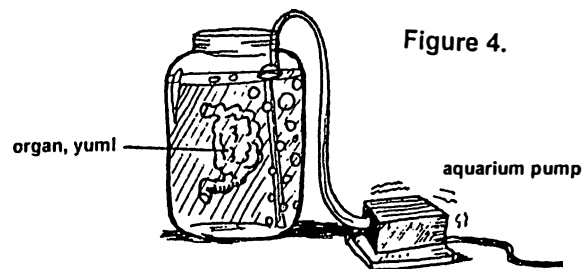


Figure 4.

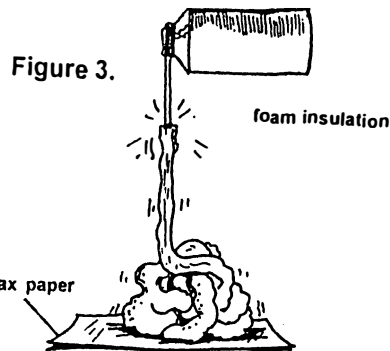


Figure 3.

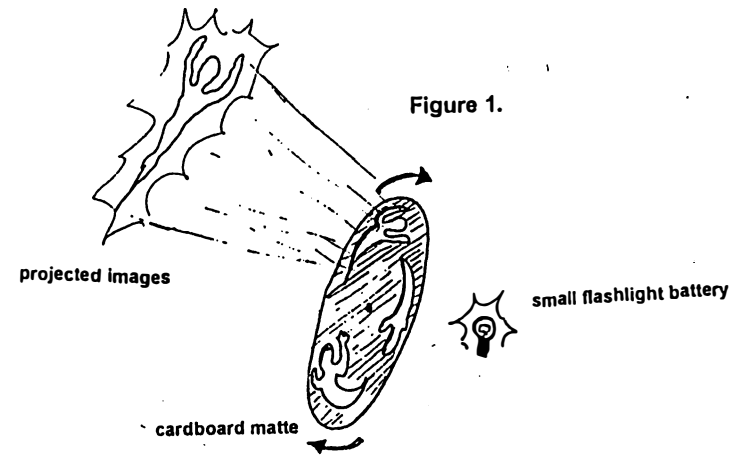


Figure 1.

As seen in Figure 1, the projector consists basically of an illumination source that rests behind a rotating circular matte. The matte contains cutout openings in the shape of phantoms and ghosts. Naturally, the light through the openings creates luminous, ghostly projections on the wall or ceiling.

The light source itself is simple. It consists of merely a 9 volt battery, a switch, a lamp holder and a lamp. (Figure 2) I hope you still have that soldering iron you purchased for the projects in HHH2! You're going to need it.

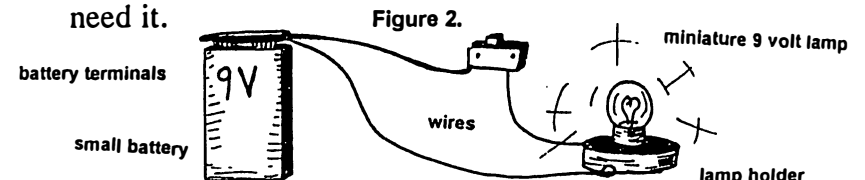
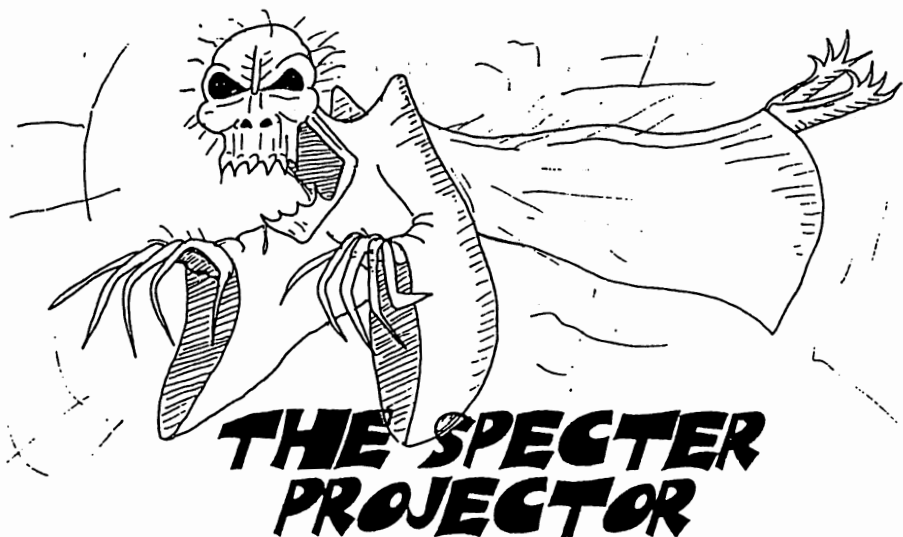


Figure 2.

The tricky part of this project, however, is the rotation of the circular matte. It took quite a bit of trial and error to come up with a motor unit which would rotate the cutouts properly. At my local electronics



*Echoed, distant laughing and screaming voices fill the room beyond the door. Once it is opened, surreal myriads of phantoms crawl the walls and circle on the ceiling. The phantasm is having some peculiar and supernatural mass, an it is oblivious to the small band of spectators...*

The *Specter Projector* is the mother of all do-it-yourself house haunting gizmos. It is fun to build and it will remain in the memories of all who see its effect. Actually, the project is not all that complicated. It can be assembled in a couple of hours, max, from scraps around the garage, although it *will* require a brief trip to your local Radio Shack.

Here is how the projector functions:

You can even rig several jars on the same pump. Just check your hardware store for plastic hose the same size as the one on the pump. There should also be fittings available which allow you to branch the bubbly output to several different jars.

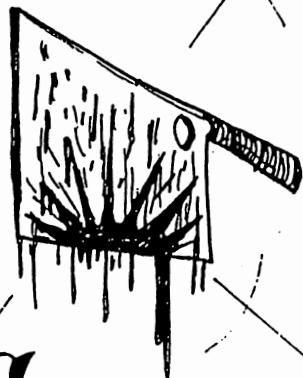
Well, the hardest part is over. Find an old table - big enough to double as an *embalming slab* - and cover it with a white sheet spattered with hints of fake blood. Makeup one of your crewmembers to look as though he is dead and has been cut open. You may even want to somehow decorate him with some of Joel Navoyosky's fake guts.

The real kicker of this chamber, however, is not really the corpse on the table. Oh, sure, he's going to sit up, growl, and reach out at them. It will frighten them even though they are expecting it. But the real surprise comes when they nervously back away from the groping, moaning corpse. That is when the other actor roars and reaches at them from behind.

Gee, I hope you have a *restroom* nearby...



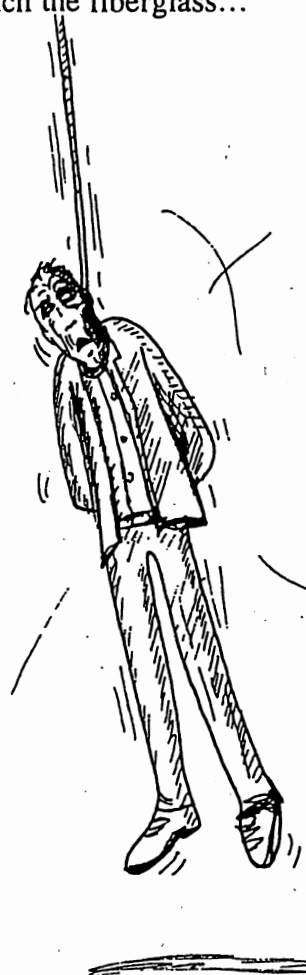
# ***EVENING AT THE CLEAVERS***



As guests trod through the dark fortress into which you have led them, they pass between black curtains and into a small hallway that is partitioned by a waist-high barrier. Beyond this cloth "fence" is a very conservative living room complete with a smouldering fireplace and living room furniture. But something is amiss...

The paintings that hang on the rear wall have been jostled into precarious angles and there is a wide smudge of dribbling crimson beneath them. There is the rumble of thunder in the distance and then, from behind the couch, crawls a shadowy form.

run-ins with hungry rats in the old building where I store my props. These little vermin loved the papier mache. They have yet to touch the fiberglass...



Well, with those stringy arms and legs, our corpse - at this point- looks a lot like Mister Fantastic on a very bad day. Put some clothes on the guy. What outfit he wears is a matter of taste. I usually dress my corpse clan in old dress clothes purchased at the local thrift store. When dressing him, pull the long rope arms and legs through the sleeves of the shirt and pants.

Assemble the rest of the corpse like you would a scarecrow. Tie gloves for hands and old shoes for feet. To keep the pants from coming down on the poor sap, you may want to even put a few crude thread stitches around the waistline.

Alright, you're ready to go. There are two really good ways to display the new corpse. the easiest is to lynch him from a tree. If you're lucky enough to have a haunting site with lots of trees, this should be quite effective. Just be sure to take the corpse down each night after closing time. You don't want problems with *graverobbers*.

I personally like to crucify my corpses. They look much more gothic that way. There is some kind of quasi-religious inference that really gives people the creeps. I think you know what a cross looks like, so I won't waste your time or mine telling you how to create one.

Fiberglass is a really neat medium and it really hold up to the test of time. The thing is, I had a couple of bad

"Help me," he pleads, and as he emerges, it is seen that his white shirt is soaked in the front with blood and his head sports a ragged gash which runs from just below his hairline and descends diagonally to his opposite cheek. "It's Lizzy," he gurgles and coughs. "It's my Lizzy. She had lost her mind." He coughs again. " she has killed them all..."

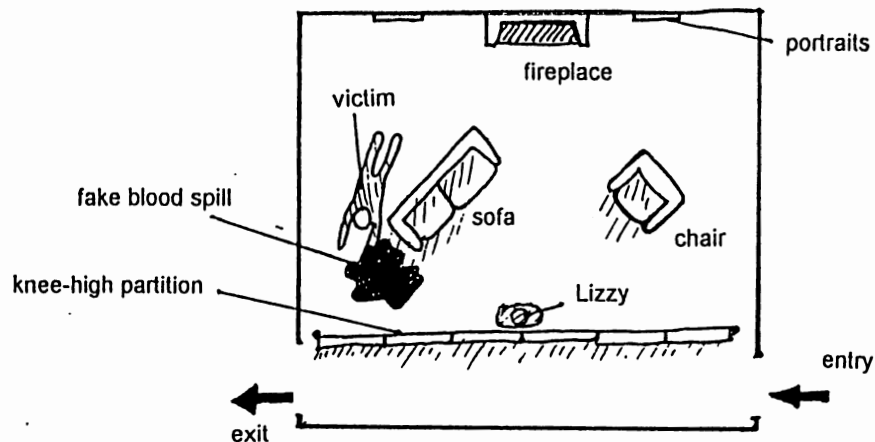
With that, the poor soul collapses lifelessly to the floor in a pool of his own blood. Your guests watch the stationary victim of some untold violence for silent moment or two; perhaps one of them snickers nervously. Then, without provocation, the screaming Lizzy stands erect from behind the waist-high partition, a bloody cleaver in one hand, a severed head in the other. The terrified crowd flees, screaming and screeching...



Whew! This one still puts a slight chill up my spine. It is a hearty project, but I believe that it is more than well worth the effort. As a reference for the following pages refer back the the following overhead drawing (Figure 1) of the room as you read.

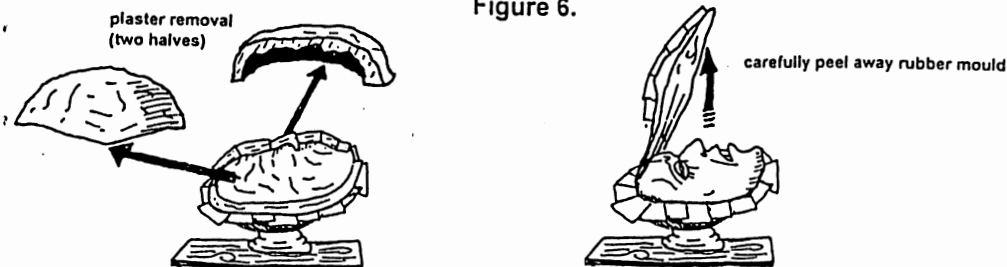


Figure 1.



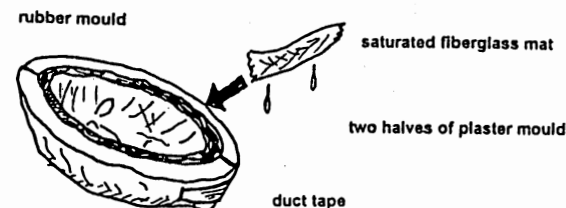
First of all, we need to gather the furniture that we need. Most everyone knows someone who owns some ghastly-looking old furniture that they have kept in storage in a basement, barn, or shed. Borrow it. If this doesn't work out, visit your local flea markets and thrift stores. There seem to be no end to the availability of ratty and ragged, worthless furniture these days, and if you know where to look or whom to ask, you can usually chalk up some really good deals. That's all I have to say about that...

Figure 6.



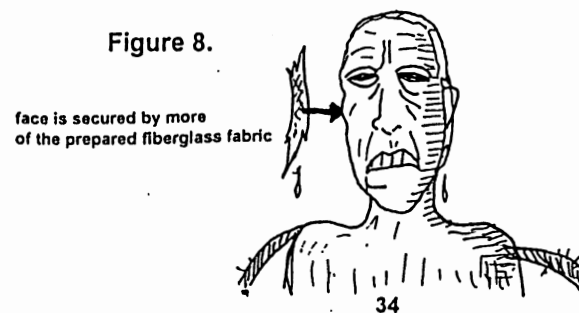
I guess you know what comes next. Put your gloves back on and mix a batch of the resin and hardener. Insert the rubber mould into its plaster counterparts and affix strips of duct tape to hold the two halves of the plaster mould together. Now apply the saturated fiberglass mat to the inside of the rubber mould. (Figure 7) When it cures, just remove the plaster mould-holders and peel the rubber from the rigid fiberglass face! Is that cool, or what?

Figure 7.



To secure your "sculpted" fiberglass face to the front of the head you have already created, just tape it along the edges with prepared strips of fiberglass mat. (Figure 8)

Figure 8.



Of course, each coating of rubber on the face will take about twenty-four hours to cure, but believe me - it is worth the wait. One addition to the rubber mould that is important is a cardboard wall that extends from one end of the mould to the other. See Figure 5.

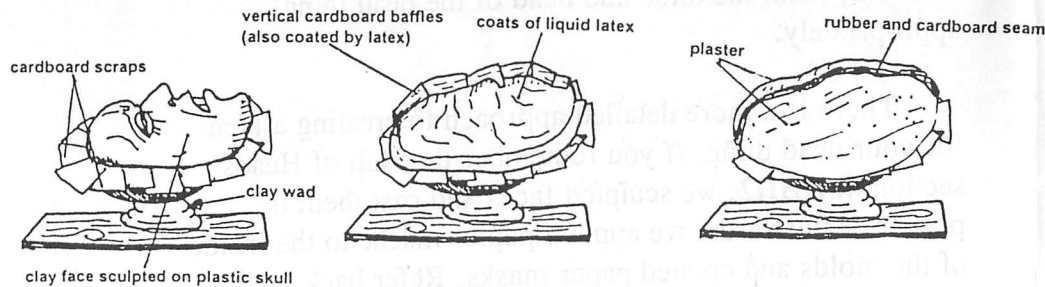
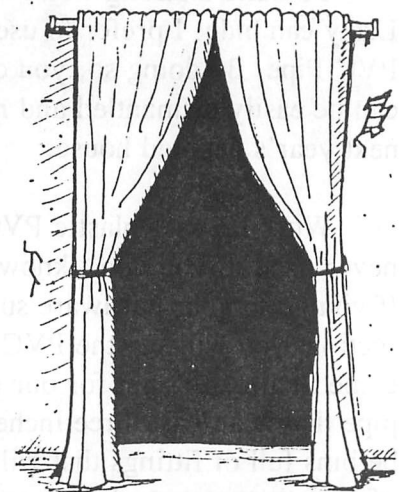


Figure 5.

Because the cured rubber mould will be flimsy, it will have to be reinforced when you reach the step of applying fiberglass to it. This is the purpose of the cardboard wall. Once the rubber has completely cured, mix consecutive batches of plaster and create a mould around the underlying rubber mould. The rubber-coated cardboard wall should extend beyond the surface of the plaster.

What you have effectively done is to create a means for removing the plaster mould. When the plaster has cured, it is removed in two halves, exposing the rubber mould underneath. (Figure 6) Then the rubber is carefully peeled from the clay face. Voila!

For the entryway into the living room, you'll need to install curtain rods over the doorframe. You can get some really cheap ones at your local hardware store. To make the curtains, I would suggest purchasing some poly-cotton blend black fabric at your local piece goods store. If you're even more pressed for cash than that, you can just gather old and holey sheets from your family and friends, then dye them yourself. Clothing dye is available at just about any supermarket. Just follow the directions on the packages to color the makeshift fabrics black. I personally prefer to purchase pre-colored fabrics, however, because using dyes seems to be messy and time consuming. Also, it can be difficult to color fabrics a dark enough color of jet black to be effective.



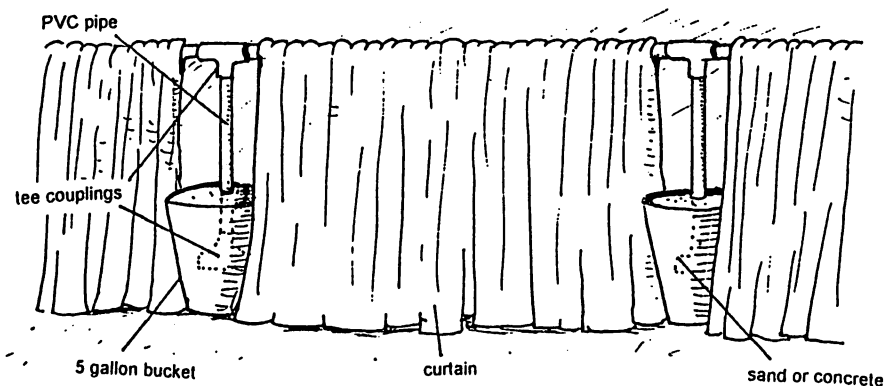
Have a friend who sews to fold the fabric over at one end to create an opening through which to insert the curtain rod, or merely drape the fabric over the rod once it is in place. Just be sure that the curtains are tightly secure. Once they are in place, tie a piece of rope or dark cord around each of the two drapes you have created as shown and secure them to the walls on each side of the door using whatever safe method you have at your disposal.

You don't want your guests to tear down the draperies by having to push through them.

To build a strong waist-high partition behind which Lizzy can hide, I prefer to use a rod frame constructed of PVC Pipe. By doing so, you create a sturdy barrier which can be easily dismantled and removed for storage until the next year's haunted house.

Working with plastic PVC pipe is easy and if you've never tried it, you don't know what you've been missing. If you go to your hardware supplier and visit the plumbing section, you will see the PVC pipe and fittings. They come in all sizes, but for our project you'll want to get pipe that is at least three inches in diameter. There should be bins full of fittings that will slip right over the lengths of pipe that you see. There are all kinds, including elbows, tees, 45 degree angles,...the list goes on. So what should you buy? That really depends upon the dimensions of your living room...err...I mean your *dying* room.

I construct my rod system as shown:



detail to the corpse's face, glue cutouts or wads of cardboard to the face of the mannequin-like form, then coat them with another layer of the fiberglass mixture.

Once it all dries and cures and feels tacky no more, paint the torso and head of the dead thing appropriately.

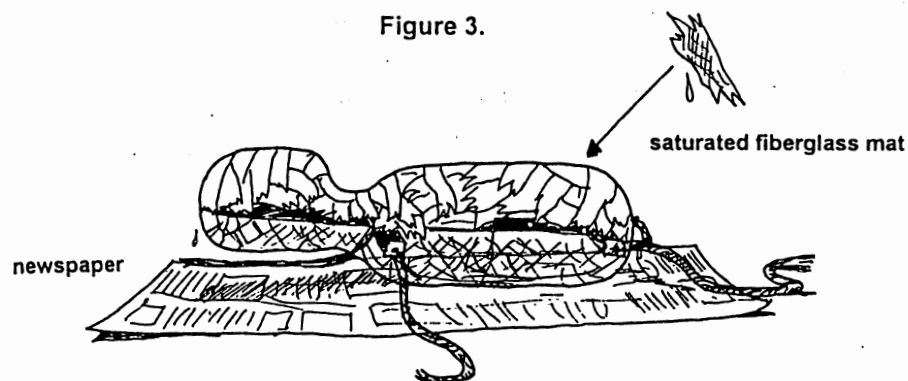
There is a more detailed approach to creating a face for your dead thing. If you remember the Hall of Heads section in HHH2, we sculpted faces and cast them in plaster. Afterwards, we applied papier mâché to the inside of the molds and created paper masks. Refer back to HHH2 to refresh your memory.

The problem with attempting to use the same technique as we did before is the sheer rigidity of the cured fiberglass. Believe me, you do not want to make the same mistake that I made. When fiberglass hardens, it is virtually impossible to remove from a plaster mold without pulverizing the mold. Instead, you need a more flexible medium for casting.

Wow. We've stumbled upon yet another use for that marvelous substance called liquid latex rubber. Follow the same steps as you did before in sculpting your cadaver's face. This time, however, we will set the plaster aside -for just a *little while*- and brush consecutive coatings of liquid latex rubber onto the sculpted clay face.

Now it's time to apply the skin. First of all, cut the cloth into pieces or strips that you think will be workable for you. This is up to you. In a well-ventilated area, mix a batch of the polyester resin and hardener. Be sure to follow the package directions. The chemicals that I used were supposed to be mixed half-and-half. Well, instead of actually measuring the two halves of the mixture, I eyeballed it. My batch was ruined...it never cured. So be sure to read the directions carefully.

I hope that you have your gloves on. You should have put them on before you cut that blasted prickly cloth. Now it's time for the fun part. Dip the scraps of cloth into the chemical mixture and saturate it well. Then apply it to the wire armature, one side on one day; the other side on the next. (See Figure 3.)

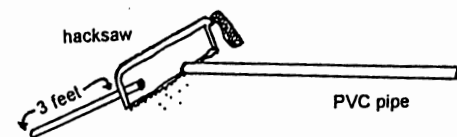


Cool. You'll find that once the fiberglass cures, it has the rigidity of a boat hull. That is why we made arms and legs of a flexible material. Anyway, if you want to add

Note that I put a tee joint at the top and bottom of each vertical span of the plastic pipe. This allows for anchoring of the pipe in the bucket as well as openings at the top for the horizontal railing.

The vertical pipe and fittings are permanently connected to one another. This is done as shown:

1. The pipe is cut to a length of about three feet long using a hacksaw.



2. The ends of the pipe, as well as the insides of the fittings are cleaned with PVC primer/cleaner. This helps the PVC cement to bond.



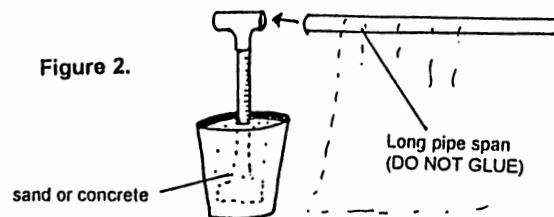
3. PVC cement(glue) is applied to both the inside of the fittings and the outside of the pipe ends and the units are twisted together.



Once the glue is dry (an hour or two), the support poles are set into five gallon buckets and are secured in



place with sand or concrete. (Figure 2) Use a level to make sure that the posts are vertically plum (straight up and down) when they are anchored in place.



At least three of these rail supports will have to be constructed - one at each end of your rail and one in the center for support.

Run the long rails of pipe through your curtains and insert them into the fittings at the top of each support. **DO NOT SECURE THEM WITH THE PVC CEMENT!!!** You want to be able to easily dismantle the rails for storage without having to break out the hacksaw!

Make sure that the curtains you install on the rail hangs just to floor level. If it does not touch the floor, it could ruin the effect. If there is too much excess at the bottom, it could impede walking through the area and even maybe cause injuries due to tripping. And that's not exactly what you want your guests to mean when they say, "That haunted house was a *trip*."

Building the fireplace is not quite as involved. First of all, find a large cardboard box. You want one about the

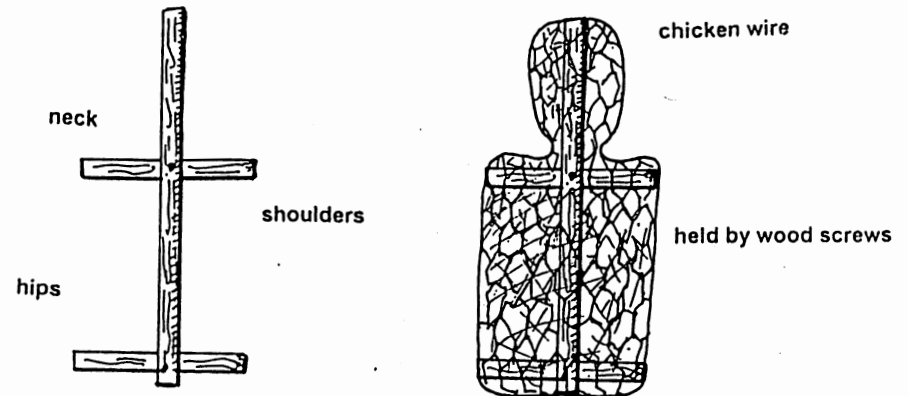


Figure 1.

Now, as shown in Figure 1, the armature of the cadaver's head and torso is sculpted over the wood endoskeleton. It is secured in place at the ends of the wood pieces using wood screws.

You're probably going to think that the next part sounds cheezy. What you need to do is create makeshift arms and legs using the nylon rope. Don't worry. I know what I'm talking about. It may look stupid now, but *trust me*. Tie the rope to the ends of the wood pieces as shown in Figure 2.

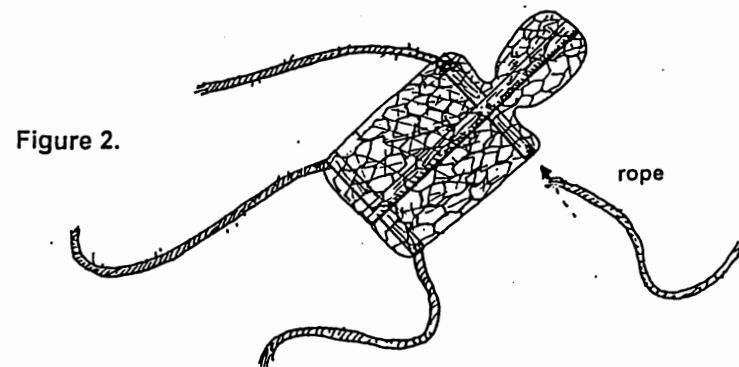


Figure 2.

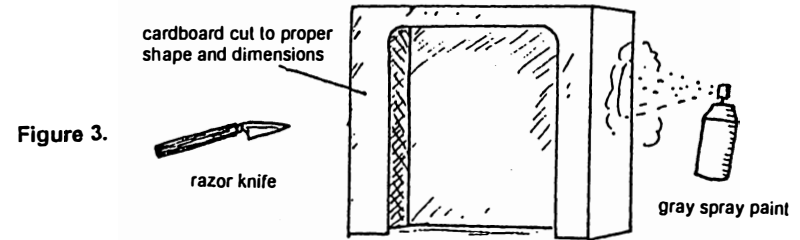
Without further delay, let's get on with it. The corpse we'll build this time will have a wooden frame to support it initially, an armature made of hexagonal (chicken) wire, and a rigid exterior skin of fiberglass. Instead of trying to sculpt arms and legs with the listed materials, we will have flexible limbs made simply of nylon rope. It will make for a very floppy corpse indeed, but for our purposes it will do perfectly.

Here is what you'll need:

<i>Polyester Resin</i>	<i>Resin Hardener</i>
<i>Fiberglass mat (cloth)</i>	<i>Chicken Wire</i>
<i>1"x 2" pine scraps</i>	<i>Paint</i>
<i>Nylon Rope</i>	<i>Clothing, shoes</i>
<i>Old Rubber Gloves</i>	

First of all, we need to build the inner skeleton of our corpse. Do so by cutting pieces of the pine scraps to be roughly the lengths of the average person's shoulders and hips. Another piece should be cut to roughly approximate the distance from the tip of one's head to his tailbone. (See Figure 1.)

size of a fireplace hearth, naturally, so I would suggest a discarded appliance box. (Figure 3) Slice the box in half with a razor knife, if necessary, to give the box a realistic depth. You do not want your fireplace to look like a washing machine.

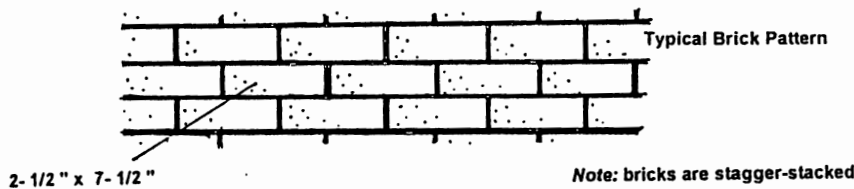


Now you want to cut out a hole in the box so that it is shaped like a fireplace opening. Keep it simple. You want your living room to look like a living room, not a space station. Because we're going to be lighting the fireplace from the inside, you want to use masking tape to seal any cracks that would allow light to escape and destroy the effect. Once this is done, it is time to paint the box.

Using gray spray paint, cover the entire box. Do not forget to paint in a well ventilated area. Be sure to take your time as you spray. Areas that are thicker than others or run will make the painted box look just like that - a painted box. It may take a few light, consecutive coats to completely coat the box.

While the painted box is drying, it's time to prepare your brick paint. I prefer to use a dull red paint. A can of latex works good. Using a stirring stick, slowly stir sifted sand into the can. This will give the paint a gritty, realistic texture. Close the can and set it aside.

Check to see if the painted box is dry. If it is, it is time to start laying out a brick pattern. Using masking tape, carefully layout a brickwork pattern. You don't want a grid or a checkerboard. It would really blow the effect. If you're going to do something, do it right. A sample brick pattern is shown below, including approximate dimensions, in case you live in a bamboo hut on an island somewhere and you've never seen a brick wall.



Once the box is masked off, it's time to paint the bricks. Dab on the sand and red paint mixture with an old brush. If you stroke the paint on, it will not look realistic. Once this paint dries, repeat the process until the surface of the bricks will stand out well beyond the masked mortar lines. Once you are satisfied with the texture of your

experiment. After my first project, I felt like a pro. You will, too.

Quite simply put, working with fiberglass the way I do is very similar to working with papier mache. So once I got past the horrible *smell* and the necessity to wear *gloves* when working, I was on the home court. The material consists of a fabric that is dipped and saturated in a mixture of polyester resin and resin hardener. So the process is not that much different than our paper paste projects of the past.



I purchased my materials at a local hardware store. These consisted of a quart can of polyester resin and a quart can of resin hardener. They were sold together as a kit, with full instructions for their mixture on the back of each can. A real no-brainer. The cloth that I used was called Sea-Glas, which I believe was the actual name brand. It is a soft fiberglass fabric that is made of strands of the fibers.

As you can probably guess, this fibered fabric is very harsh on the skin. If you have worked around house insulation, you know the feeling. That prickly, splintery discomfort that doesn't seem to want to come off in soap and water. So take my advice... *wear rubber gloves*, the kind like one uses when handling kitchen cleansers.

There is another alternative to this scratchy cloth. I used it once, but have since been unable to find it again. This stuff was made like a nylon fiber gauze and it did not cause any discomfort. If you can find it, use it.

# The Cadaver Factory



If you're like me, you're always looking to find ways to incorporate corpses and cadavers into your hall of horrors. In the previous two handbooks, we constructed a corpse out of papier mache and even built a hall of heads.

We also concentrated on decorating portions of the outside of your haunted house to psych up your visitors before they actually entered your labyrinth. This time around, we're going to combine these two concepts and build corpses that are expressly constructed to be displayed out of doors.

"But, Shawne, " you say. "I know that papier mâché is the greatest invention since the *wheel*, but it doesn't stand up very well to the weather."

Don't worry. Though you know that I am a strong advocate for the wonders of papier mâché, I think it is time for us to graduate to a new medium. That medium is *fiberglass*.

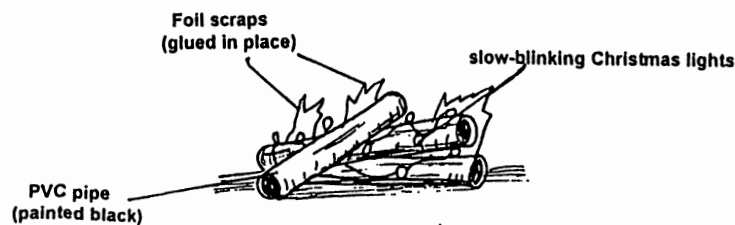
I was intimidated by the prospect of working with fiberglass for a long time because no one I knew really knew how to use it. Pretty sad, huh? Well, I finally decided that the only way to find out for sure was to

bricks, allow the box to dry overnight, then remove the masking tape to reveal an almost finished project.

The last step is to paint the inside of the box flat black. Spray paint works well for this because it allows you to overspray the hearth opening lightly to give the appearance of smut. If you still think the phoney fireplace looks cheesy, don't worry. As I said before, the light is going to come from within the fireplace. As a matter of fact, it will be the only real illumination source in the entire room. Let's do that now.

Scour your attic and get out a short strand of blinking, multicolored Christmas lights. You know - the tiny ones. Be sure to inspect them carefully for damage or exposed wire. You do not want a fire hazard in your hall of horrors.

If these lights are in good condition, they should be safe. Make sure that they don't have the UL label on the cord. Otherwise, throw them in the dumpster. If you are satisfied with the condition of the light strand, they are a perfect source of light in your phoney living room.



Find a couple of the scraps of PVC pipe you had left over from the previous project and spray paint them black. Using black electrical tape, attach to them crumpled-up pieces of aluminum foil. Now arrange the PVC logs in a pile in the fireplace and decorate them with the Christmas lights. The foil should give the illuminated logs a shimmering quality, like glowing embers.

Put the fireplace in the center of your set and place the furniture in the proper positions. Hang a few of the contortraits on the wall. Now all that is needed is the pool of blood. Since a real pool of the stuff would probably smell and even fake blood would make a sticky mess, it is best to create a fake blood spill. To do so, simply paint a sheet of poly plastic (heavy guage) a blood-red color and allow it to dry. Once it does, use a pair of scissors or shears to cut out the irregular shape of a liquid spill. (Figure 4) Stick it the floor just around the edge of the couch from behind which the cleaver victim will grovel using double-sided tape.



Figure 4.

Now it's time for a trip to your local thrift store. You need to get some costumes for your actor and your actress. For Lizzy, you want a character who looks like an upstanding, church-going woman who has completely lost her mind. Therefore, you want a granny dress-you know, the flowery kind with a lacy neckline and sleeves. For the

murder victim, you want old clothes that can be stained the man should wear a white shirt and old pants. The white shirt will show the blood stains better than any other color.

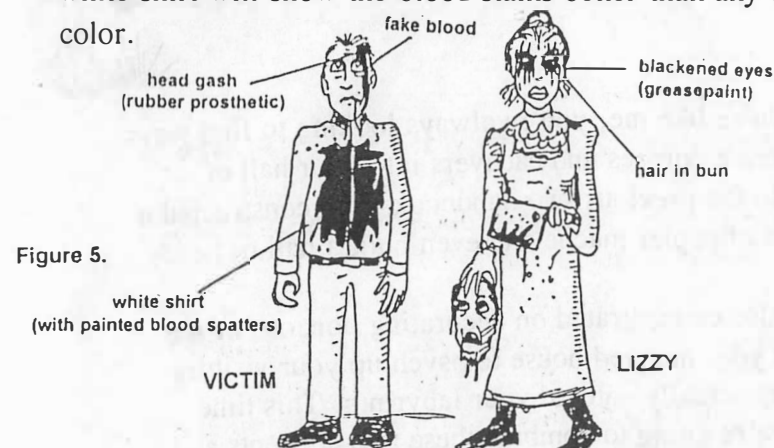


Figure 5.

Once in garb, apply your actors' makeup. Use white makeup for both of their faces and highlight the eyes and lips with black or red. (Figure 5) As in the diagram, give the man a vicimized facial expression and give the woman a horrified, manic look. Allow her to tease her hair and to secure it in place with maximum hold hair spray.

Everything is ready to go. On the night of the performance, you may want to pipe in the sound of distant thunder as a background to this chamber. And, hey, if you still have the seated corpse you created out of the original HHH, dress it accordingly and sit him in the armchair!